

Authorized Edition

guitar

# STEVE VAI

WITH  
TABLATURE

INCLUDING SONGS FROM THE ALBUMS

FLEX-ABLE  
FLEX-ABLE LEFTOVERS  
DISTURBING THE PEACE  
EAT 'EM AND SMILE



Transcribed by Andy Aledort  
Introduction and Commentary by Steve Vai

SPECIAL COLOR PHOTO SECTION  
FULL COLOR  
FOLD-OUT INSIDE

# STEVE VAI



Transcribed by Andy Aledort  
("Painted Lover" and "Amazing Grace" transcribed by Jeff Jacobson)  
("Shy Boy" transcribed by Wolf Marshall)  
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\* Steve Vai's introduction and commentary are printed in their entirety. The opinions expressed do not necessarily reflect that of the publisher.

\*\* To best illustrate Steve Vai's unique style of playing, special notational symbols are used in this folio. These symbols vary from those normally used in Cherry Lane publications, and are described in the Tablature Explanation.



Everyone hears music differently. The way we perceive it is shaped by our tastes, emotions, situations and personalities. If music could take on physical colors as it traveled through the air, it would astound the finest of artists.

Written music is also an art: The manuscript is the canvas on which the notes are painted. One of the fascinating things about a manuscript is that you can color it with dynamics, articulations, and fabricated graphics to achieve the results you desire.

In this book, we try to color the music with the finest of oil paints. That means you'll probably see things that are unorthodox. These peculiarities in the manuscript are there to help define the audible illusion of the recorded music. (Note: Before trying to read the music, be sure to check out the Tablature Explanation page.)

For each song, every attempt is made to describe how the music is performed, what equipment is used and what the approximate settings are. But even though you may try to reproduce the material exactly, it's unlikely it will end up sounding exactly like the record. Remember, we all perceive things differently.

Steve would probably never play it all the same way twice, anyway.

Enjoy this book. It's written with the hopes of giving guitar "achievers" some insights into their own playing.

Just don't hurt yourself.



## ACKNOWLEDGMENTS

This book was made possible by all the fine people at Cherry Lane Music and by the wonderful transcription works of Andy Aledort, Jeff Jacobson and Wolf Marshall.

In addition, Steve would like to thank the following people: John Livsey, John Herrall, Steve Vaughan, Pam Vai, Richard Landers, Lillian Vai, Joe Pasteur, Arlette Vereecke, and Pia & Julian Vai.

## A Bit About *Flex-Able*

Sometimes an artist is driven to do things without the financial or moral support of a super power such as a record company or backer. The only thing they have is the vision and drive to make their imaginings a reality. Such was the case when I embarked on the recordings on *Flex-Able* and *Flex-Able Leftovers*.

I had worked with Zappa for three years, saving enough money to put a down payment on a house. Even though it was a modest house, I had to have eight people live in it so they could pay rent while I worked without a care.

What attracted me to the house was the shed out back that old man Ray Kawar built for his hobbies. I immediately went to work sound-proofing it as best as I could. The only problem was that I had little equipment and no money. It took eight months to single-handedly build the studio up.

Carvin Manufacturers gave me an X-100 B-stack and a small 16 X 8 monitor console. Frank Zappa lent me a whole bunch of outboard gear and cables and stuff. Some friends here and there lent gear and I purchased a Fostex quarter-inch 8-track machine for \$1,000.

If it weren't for the help and encouragement of these people, *Flex-Able* might never have been made.

My production and engineering skills were minimal, but the only way to learn was to jump into it. I loved recording—anything. I must have recorded hundreds of hours of stuff. Anyone who was interested could come by and record.

I received fan mail, mostly from Zappa folk who were interested in what I was up to. Knowing full well that no record company would attempt to release any of this material, I went to work investigating how I could go about getting some of my mad music on vinyl myself.

I needed to have a label, a label name that could be copywritten and a distributor who would get the record out there. This was the birth of Akashic Records and my personal service corporation, Light Without Heat. I needed a few bucks to do this (about \$1,500), so I started teaching and doing seminars.

I chose the songs for *Flex-Able* out of the hundreds of hours of music I had, based on their personality and color. Due to my lack of production skills, it was more experimental than premeditated. Having spent the better part of nine months building the studio, my guitar chops were in a sad state. I opted to concentrate more on the arrangements than guitar chaos.

After the recording, it was time to release this monstrosity. After a veritable field day in the little studio I coined as Stucco Blue, *Flex-Able* was ready for the world.

I took the tapes to John Matousek for mastering and learned the process of vinyl production. I tried to oversee every step of the way, trying desperately to make sure they used the best vinyl available and didn't throw some old tires into the melt-down while I wasn't looking.

Then I had to get it distributed. A mailing list was created and I tried advertising everywhere I could send a flyer. There was good response from the European Zappa fans. It enabled me to continue.

Originally, *Flex-Able* was to be released on Evatone-Flexie disks—three disks in all, totalling two and a half hours of music. It would be a lot less expensive than vinyl and easier to ship. Hence, the name *Flex-Able*. As it turned out, the deal fell through, and that's when I decided to release it on vinyl. Due to the fact that vinyl cannot hold two and a half hours of music, I was always intrigued with the idea of releasing a 10-inch EP. It was obvious that records were soon to fade from existence while CDs and cassettes dominated. But that's one of the reasons I wanted a 10-inch EP. Something different. There was only one

pressing plant in the country that still had 10-inch plates: Alberti Records. It was tough, but it was done, and there was a limited number of *Flex-Able Leftovers* printed up.

Most of the material on *Leftovers* is now available on the *Flex-Able* CD, but the songs "Little Pieces of Seaweed," "Details at 10," "The Beast of Love" and "You Didn't Break It" are only available to the ones who sucked up *Leftovers* in its infancy. *Flex-Able Leftovers* will not be available again.

Finally, someone called me back and decided to take a chance. Cliff Cultrari at Important Records Distributors decided he would take 1,000 records. Because I owned all the rights, *Flex-Able* was earning me \$4.10 a record. The sale to Cliff earned me \$4,100—a small fortune back then. I put it back into *Flex-Able*. Redid the cover two times.



I had fun being a little "artsy" with the manufacturing of *Flex-Able*. Each of the three territories of Europe have slightly different edits to the master, and there's the three different covers. The first run of 1,000 records is under the first label name I used, Urantia Records, and the labels are green. Consecutive runs of 1,000 on Urantia include one batch of 1,000 with yellow labels, then blue, and then, I think, purple. Then I had to change the record company name, and at this time, I am not sure of the label's color.

Inscribed in the vinyl at the tail of side "Flex" is the phrase, "In God I Trust," and on side "Able" is the phrase, "First Disk 1/31/84 with Love to Pia." On *Leftovers* the phrase "Om Aim Saraswati Nama" is inscribed. This enabled me to spot a printing plant that may have re-mastered the record without my approval, and of course I found some.

*Flex-Able* sold, and is still selling steadily. I've maintained the rights myself and still make \$4.10 per record. As of 1990, it had sold some 250,000 copies. You never can tell what will happen with pet projects.

I feel that in many ways, *Flex-Able* is in a class by itself. It's the product of anxiety-free musical expression in its most naive, production-uneducated, humorous and unabashed state. It was a real special time with good friends and fun music. It's real nice when someone comes up to me and says, "I really, really, really like *Flex-Able*." I believe them, but most people wonder "Where is this guy coming from?" Oh, well, that's what happens when you make believe you don't know better.



### ***The Equipment in Stucco Blue***

The studio was called Stucco Blue because the basic shack was made out of stucco and I decorated it in blue ornamentation.

It had a Carvin 16 X 8 monitor console, 9 Gain Brains, an AKG mono spring reverb unit, an Eventide flanger and phase shifter, a Pearl spring reverb, a Peavy stereographic equalizer and a Korg delay unit used for stereo chorusing and delays.

The guitar equipment used was a '77 Fender Strat, Carvin X100 B amp and an assortment of MXR foot pedals. For mics, I had about six SM-57's and a Beyer 500 along with two Sennheisers.

Everything was monitored through a pair of JBL 2412's and a Sansui 95-watt combo power amp was used.

For recording, I used a Fostex quarter-inch 8-track recorder for multi-tracking and an Ampex ATR-102 for 2-track mixdowns.

The albums recorded at Stucco Blue are:

- Flex-Able* (Steve Vai)
- Flex-Able Leftovers* (Steve Vai)
- Skyscraper*, all guitar parts (David Lee Roth)
- Western Vacation* (Western Vacation)
- The Great Nostalgia* (Bob Harris)
- Plus an abundance of unreleased Vai demos and assorted releases by other artists.

# Songs From *Flex-Able*

## VIV WOMAN

She's free-spirited, sensitive, bubbly and reckless; overflowing with life and happiness—and almost Amazonian in her womanness. To sum her up in a single adjective, we believe she would best be described as "ripe."

This song is the audible depiction of Viv Woman.

### Setup

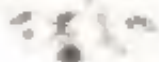
The ol' "Sticker" Strat through the Carvins. That's all.

## ATTITUDE SONG

This piece originated in Sy Vy Studio, which was my bedroom in an apartment building at 1435 N. Fairfax Street in Hollywood. I had a TEAC 4-track, and recorded anything that moved. The basis of the song started out as a one-take improvisation on the bass. Then I decorated it with guitars. Later it was re-recorded at Stucco Blue in Sylmar.

This piece appears on a flexi-disk in *Guitar Player* magazine. It was the first issue to have a flexi-disk in it. It was my introduction to the world of "guitar heroism," if you will, and is probably the most important piece of work that I've recorded to date.

### Setup



The equipment used for this song is the basic *Flex-Able* set-up consisting of a Carvin X-100 B amp (100 watt head) and a Carvin 4X12 cabinet.

The guitar used was a '78 Fender Strat with a DiMarzio-style high output X2N pickup in the treble position.

The cabinet was mic'd with a Shure SM-57 and the signal was recorded and mixed totally dry.



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## CALL IT SLEEP

This piece was written when I was in school. I used to play it with Morning Thunder, a band I had in college. It was on the original demo audition tape I sent to Frank Zappa.

It was re-recorded at Stucco Blue and now appears on *Flex-Able*.

The sentiment of this song was inspired by a few friends who, in adolescence, met an unfortunate demise. There's something sad, powerful, mournful and beautiful that touches our hearts in such circumstances. I sought to capture those emotions with "Call It Sleep."

### Setup

The basic Carvin set up and the '77 "Sticker" Strat were used.

There was an extra feed taken from the guitar that went into the console direct. A small amount of the direct signal is blended in with the distorted signal in the raging section (approximately 12 percent). A larger amount of clean signal is used on the cleaner melody section (about 50 percent).

During the mix for this piece, the D.I. guitar was sent back out to a Carvin amp that was cranked up and mic'd for the raging solo section. This was then blended into the distorted sound (about 15 percent).

Very little echo was used; no delays. A stereo chorusing FX was used in the mix to slightly widen the melody tone.

## . . . and *Flex-Able* Leftovers

### BURNIN' DOWN THE MOUNTAIN

It was a crisp fall evening in late October in Sylmar, Calif. We all used to sit on the roof of the studio and watch as the San Fernando Fire Department burned sections of the San Gabriel Mountains to allow for new foliage to grow. It was quite a spectacular sight.

With the awesome view of the flames glowing on the mountain horizon as our inspiration, Pete Zeldman and I took to the studio.

I had just broken down the drums from a previous session, so there were bits of percussion gear laying around. One mic was set up in the middle of the room. I put the Fostex in to record and picked up my old Contesa acoustic guitar that has the G string tuned to A. Pete just grabbed for some percussion gear in the area. Later I overdubbed a clean Strat, doubling the part in some sections.

The result was a totally improvised, unrehearsed first take piece that was appropriately entitled "Burnin' Down the Mountain."

It's the only time I've ever captured a piece of music this way. Because of that, it's very special to me. Sylmar is beautiful in October, and this piece (along with the others) is reminiscent of that period.

# VIV WOMAN

Music by Steve Vai

Moderate Rock  $\frac{4}{4}$  = 80

Intro

N.C. (E)

Gtr. I

Part A

(end R10 A)

Musical notation for the Intro section, featuring a guitar line with various techniques like bends and vibrato, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as Moderate Rock at 80 bpm. The section is labeled 'Intro' and 'Part A'. The guitar part starts with a natural chord (N.C.) in the key of E. The notation includes circled numbers 1 and 2, and dynamic markings like 'p' and 'f'.

A

1

Gtr. I & II

Play 3 times

Musical notation for section A, featuring a guitar line with various techniques like bends and vibrato, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The section is labeled 'A'. The guitar part starts with a natural chord (N.C.) in the key of E. The notation includes circled numbers 1 and 2, and dynamic markings like 'ff' and 'p'.

7

B

E9 E7 E9 E7 E9 E7

Musical notation for section B, featuring a guitar line with various techniques like bends and vibrato, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The section is labeled 'B'. The guitar part starts with a natural chord (N.C.) in the key of E. The notation includes circled numbers 7 and 8, and dynamic markings like 'p' and 'f'.

B

9

1

D

2

D9 D7

Musical notation for section C, featuring a guitar line with various techniques like bends and vibrato, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The section is labeled 'C'. The guitar part starts with a natural chord (N.C.) in the key of E. The notation includes circled numbers 9, 1, 2, and 3, and dynamic markings like 'p' and 'f'.

3

4

D9 D7 D9 D7 D9 D7

Musical notation for section D, featuring a guitar line with various techniques like bends and vibrato, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The section is labeled 'D'. The guitar part starts with a natural chord (N.C.) in the key of E. The notation includes circled numbers 3 and 4, and dynamic markings like 'p' and 'f'.

First system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The system includes a melodic line with various note values and rests, and a bass line with chordal accompaniment. Fingering numbers (1-4) are present above the melodic line.

42

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a treble clef, one sharp key signature, and 4/4 time signature. The melodic line continues with various rhythmic patterns and rests.

Third system of musical notation. Above the first measure, the instruction *Pizz. times* is written. The system includes a treble clef, one sharp key signature, and 4/4 time signature. The melodic line features a mix of eighth and sixteenth notes.

Fourth system of musical notation. Above the first measure, the chord sequence *E9 E7 E9 E7* is indicated. A bracket labeled *B2* spans the final two measures. The instruction *pick strap - 4* is written below the bass line. The system includes a treble clef, one sharp key signature, and 4/4 time signature.

Fifth system of musical notation. Above the first measure, the chord *E9* is indicated. The system includes a treble clef, one sharp key signature, and 4/4 time signature. The melodic line continues with various note values and rests.

C2

This system features a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some triplets. A dynamic marking of *ff* is present. The guitar part below shows a complex sequence of chords and fingerings, including a triplet of eighth notes. A circled '3' indicates a triplet. A box highlights a specific chord progression. The system ends with a double bar line.

This system continues the musical piece with a treble clef staff and a guitar part. The melody consists of eighth and sixteenth notes. The guitar part includes various chord voicings and fingerings, with some notes marked with 'x' for natural harmonics. The system concludes with a double bar line.

*ff*

This system shows a treble clef staff with a key signature of two sharps. The melody is primarily composed of chords, with some eighth notes. A dynamic marking of *ff* is present. The guitar part below shows chord diagrams and fingerings. The system ends with a double bar line.

*f*

This system features a treble clef staff with a key signature of two sharps. The melody is written in eighth notes with slurs. A dynamic marking of *f* is present. The guitar part below shows chord diagrams and fingerings. The system ends with a double bar line.

C2

This system shows a treble clef staff with a key signature of two sharps. The melody is written in eighth notes with slurs. A dynamic marking of *f* is present. The guitar part below shows chord diagrams and fingerings. The system ends with a double bar line.

F2

trumpets

The first system of the score consists of three staves. The top staff is for trumpets, starting with a rest followed by a series of chords. The middle staff is for saxophones, featuring a melodic line with various articulations and dynamics. The bottom staff is for the piano accompaniment, showing a steady bass line with chords.

The second system continues the musical piece. The trumpet part features a series of chords with some dynamics markings. The saxophone part has a more active melodic line with slurs and accents. The piano accompaniment remains consistent with the first system.

A3 (trumpets out)

The third system is marked with 'A3' and '(trumpets out)'. The trumpet part has a rest for the first few measures. The saxophone part continues with a melodic line, including a section marked '(tr. | & Horn)'. The piano accompaniment features a more complex rhythmic pattern with some dynamics markings like 'p' and 'f'.



# THE ATTITUDE SONG

Music by Steve Vai

**A** Moderato Heavy Rock  $\text{♩} = 120$

**JOY** & **E**

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

\*Pull be up

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

PH notes:  $\text{C}_4$   $\text{D}_4$   $\text{E}_4$   $\text{F}\sharp_4$   $\text{G}_4$   $\text{A}_4$   $\text{B}_4$   $\text{C}_5$   $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}\sharp_4$   $\text{E}_4$   $\text{D}_4$   $\text{C}_4$

\*See ref'ed to uppermost notes only

PH 50

(quick attack) C

C D

Gr III

Gr IV

Gr V

Gr VI

Gr VII

Gr VIII

Gr IX

Gr X

Gr XI

Gr XII

\*B and "H" refer to both parts the measure only.

C

C D

Gr III

Gr IV

Gr V

Gr VI

Gr VII

Gr VIII

Gr IX

Gr X

Gr XI

Gr XII

C

C D

Gr III

Gr IV

Gr V

Gr VI

Gr VII

Gr VIII

Gr IX

Gr X

Gr XI

Gr XII

\*Phil for p

Bring into notes in use

Gr III

Gr IV

Gr V

Gr VI

Gr VII

Gr VIII

Gr IX

Gr X

Gr XI

Gr XII

\*B and "PH" refer to both parts observed  
gr only throughout series A1, A2 & A3

Gr III

Gr IV

Gr V

Gr VI

Gr VII

Gr VIII

Gr IX

Gr X

Gr XI

Gr XII

PH part 2

of

CH



System 1: Musical notation for guitar, featuring chords B, A, and B. Includes a 'ZIL (Fing. B)' instruction and a 'P.H. pickup' section with a diagram of the pickup's position on the strings.

System 2: Musical notation with chords N.C., F#1, G5, F#1, N.C., and F#1. Includes a 'w/ molto vibrato' instruction and a note: '\*Slide up while vibrating in specified rhythm'.

System 3: Musical notation with chords N.C., E, N.C. (F#1), G5, and F#1. Includes a 'Curs. I & 1' instruction and a note: '\*Pick string off neck, causing tremolo w/ string F along full length, bending it away from neck on each stroke'.

System 4: Musical notation with 'grs. four', '2 grs.', and '3 grs.' markings. Includes a fretboard diagram with fret numbers 10-18 and 17-21.

System 5: Musical notation for guitar, labeled 'Fig 1'. Includes a fretboard diagram with fret numbers 21-23, 21-23, 19-21, 18, 19-21, 19, 19-21, 18, 17, 17, 17, and 17-17-17.

6<sup>th</sup> A4

6<sup>th</sup> A4

*Play in a beautiful F at the quarter or a F with force*

*1. GUITAR SOLO*

4

10 11 12 13

W/B P W/H

14 15 16

PH pick D H P I

17 18 19

pick D

20 21 22 23 24

Ou. I Glt. I W/E W/B gtr

25 26 27 28

Egusly pick up W/B moult up W/B

\* Pull bar  
\*\* Depress & vibrate simultaneously

**I C**

1st system (measures 1-5): Treble clef, key signature of one flat, 3/4 time. Chords: B $\flat$ , D, B $\flat$ , F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Bass clef: G, B $\flat$ , D, F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Fingering: 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.

**2**

2nd system (measures 6-10): Treble clef, key signature of one flat, 3/4 time. Chords: B $\flat$ , D, B $\flat$ , F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Bass clef: G, B $\flat$ , D, F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Fingering: 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.

**3**

3rd system (measures 11-15): Treble clef, key signature of one flat, 3/4 time. Chords: B $\flat$ , D, B $\flat$ , F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Bass clef: G, B $\flat$ , D, F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Fingering: 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.

**4**

4th system (measures 16-20): Treble clef, key signature of one flat, 3/4 time. Chords: B $\flat$ , D, B $\flat$ , F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Bass clef: G, B $\flat$ , D, F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Fingering: 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.

**5**

5th system (measures 21-25): Treble clef, key signature of one flat, 3/4 time. Chords: B $\flat$ , D, B $\flat$ , F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Bass clef: G, B $\flat$ , D, F, B $\flat$ , D, B $\flat$ , D, B $\flat$ , D. Fingering: 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.

Chorus

1 2 3 4 5 6 7 8 9 10

De no ha e aranyabé  
 helye mázsi-é

11 12 13 14

15 16 17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32 33 34

35 36 37 38 39 40 41 42 43 44

w. resp. har effects

# CALL IT SLEEP

Music by Steve Vai

Slower ♩ = 52

A

musical notation for section A, measures 1-4. Includes guitar fretboard diagram for measure 1 and dynamic markings like *p*, *pp*, and *sfz*.

Ex 1 (3/4)

chords played by hand

musical notation for section Ex 1, measures 5-8. Includes dynamic markings like *p*, *mp*, and *sfz*.

Amaz 1

A2

musical notation for section Amaz 1 and A2, measures 9-12. Includes dynamic markings like *p*, *sfz*, *mp*, and *pp*.

Ex 2

Cmaj 7 (3/4)

musical notation for section Ex 2, measures 13-16. Includes dynamic markings like *pp*, *w/s*, and *sfz*.

musical notation for section 3, measures 17-20. Includes dynamic markings like *p*, *pp*, and *sfz*.

Musical notation for the first system. Treble clef staff contains notes with slurs and accents. Guitar staff shows fret numbers (12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60). Dynamic markings include *mf* and *mp*.

Musical notation for the second system. Treble clef staff contains notes with slurs and accents. Guitar staff shows fret numbers and performance instructions: "1 dot", "funk D", "corrected note", "microlinear feedback", and "Guitar solo". Chords like *Fm7* and *B* are indicated.

Musical notation for the third system. Treble clef staff contains notes with slurs and accents. Guitar staff shows fret numbers. Dynamic markings include *mf* and *mp*.

Musical notation for the fourth system. Treble clef staff contains notes with slurs and accents. Guitar staff shows fret numbers. Dynamic markings include *mf* and *mp*.

Musical notation for the fifth system. Treble clef staff contains notes with slurs and accents. Guitar staff shows fret numbers. Dynamic markings include *mf* and *mp*.

**B1** (7/8)

W/B

**A 2/4 7**

W/B

\*The final notes have only.

**B2**

hold hand

**Ech7**

P.H.L.

Folk

1/2 folk



**Drum (G)**

5

**Conti (G)**

7

6

**Drum (G)**

8

**Arpa 2**

1

2

**A3 B**

rake

fresh

**Conti (G)**

3

4

3

\*Pull bar up while holding head.

P. 2 pitch G4  
F#m2  
- Pull bar up.

Handwritten musical score system 1. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with various dynamics including *mf*, *f*, and *pp*. The bottom staff is in bass clef and contains a bass line with dynamics like *f* and *pp*. There are several slurs and accents throughout. A circled number '6' is at the beginning. A guitar chord diagram for A4 is shown below the bass line. The system ends with a double bar line.

Handwritten musical score system 2. The top staff continues the melodic line with dynamics like *mp*, *mf*, *p*, *sfz*, *mp*, *mf*, and *pp*. The bottom staff continues the bass line with dynamics like *mp*, *mf*, and *pp*. A circled number '7' is at the beginning. A guitar chord diagram for A4 is shown above the top staff. The system ends with a double bar line.

Handwritten musical score system 3. The top staff continues the melodic line with dynamics like *mp*, *mf*, *pp*, and *f*. The bottom staff continues the bass line with dynamics like *mp*, *mf*, and *pp*. A circled number '8' is at the beginning. A guitar chord diagram for A4 is shown above the top staff. The system ends with a double bar line.

Handwritten musical score system 4. The top staff continues the melodic line with dynamics like *mp*, *mf*, *pp*, *f*, and *pp*. The bottom staff continues the bass line with dynamics like *mp*, *mf*, and *pp*. A circled number '9' is at the beginning. A guitar chord diagram for A4 is shown above the top staff. The system ends with a double bar line.

Handwritten musical score system 5. The top staff continues the melodic line with dynamics like *mp*, *mf*, *pp*, *f*, and *sfz*. The bottom staff continues the bass line with dynamics like *mp*, *mf*, and *pp*. A circled number '10' is at the beginning. A guitar chord diagram for A4 is shown above the top staff. The system ends with a double bar line.

A4

A5

There are gradual tone

There are usually with  
 all the up a, most all the notes  
 are, are not 5

# BURNIN' DOWN THE MOUNTAIN

Music by Steve Va.

Moderately  $\text{♩} = 164$

A  
N.C. (B)

*mf* *let ring throughout*

\*All parts to alternate every ③ - A (tied up six whole steps)

**B**

stere. -trussing effect

C

14

D

16

E

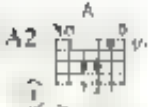
18

F


20

G

22

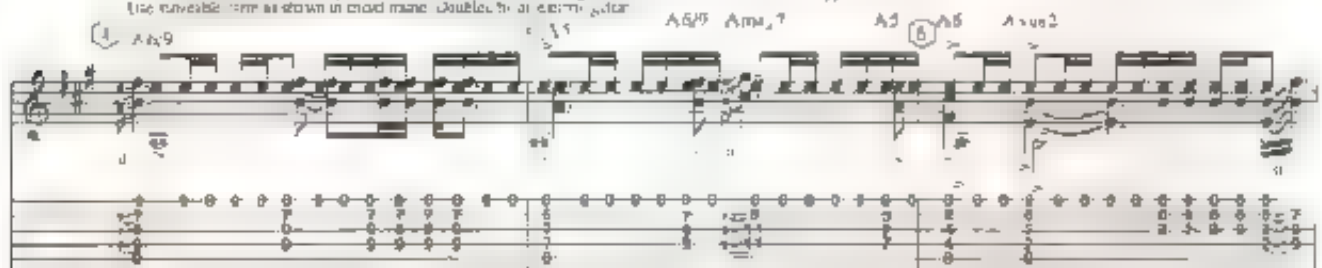
A2  A

A6/9 A(m)7 A5 A6 A sus2 A6/9 A(m)7 A5

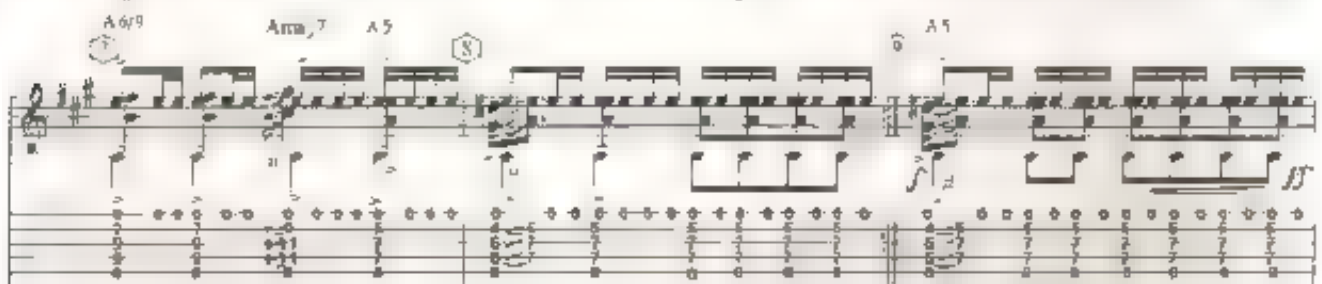


\* Since guitar music is by nature polyphonic, the notes resulting there are considered as relative, but appear as TAB use conventional form as shown in chord name. Double bar at each section.

A6/9 A(m)7 A5 A6 A sus2



A6/9 A(m)7 A5 A5

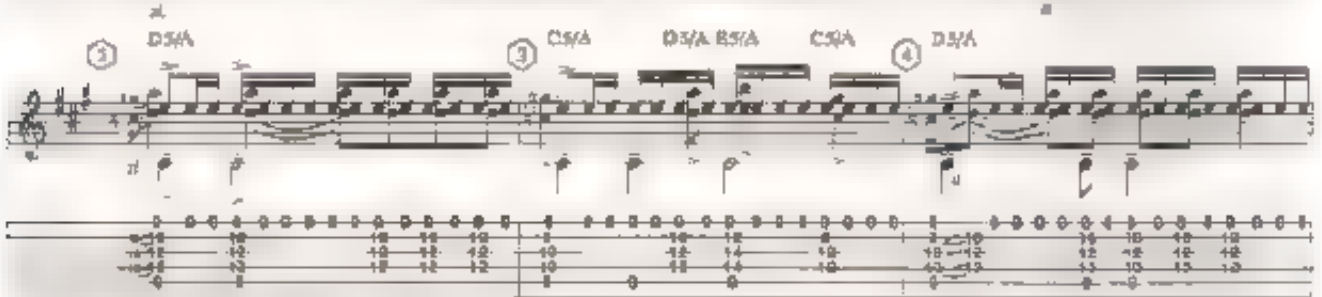


C2 C5A D5A E5A C5A

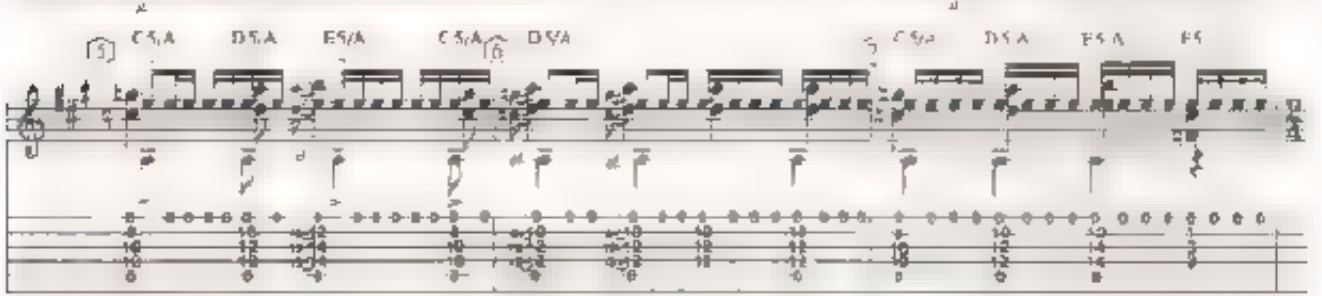
*ff mf - ff*



D5A C5A D5A E5A C5A D5A



C5A D5A E5A C5A D5A C5A D5A E5A F5



Em/G D A3

1 2 3 4

5 6 7 8

A3 N.C.E

9 10 11

\* Melody scored sf, drawing out

H & J

12 13 14

15 16

17 18

2  
6 15 17 18

A4 A5 A6/9 Amaj7 A5

19 20 21 22 23 24

\* 2nd time use strum pattern w/3/4ths Melody notes omitted.

46 Aaug7 A6/9 Amaj7 A5 A6/9

25 26 27 28 29 30

smile 31 A5 A5/9 Ama, A5 A6 A 05

36 A6/9 Ama, A5 1 2 w/round chords (short) Ha

# A Bit About Alcatrazz

I actually tried to put a band together to play the music on *Flex-Able Boy* what an ordeal. We played several shows and before I knew it I was in debt for about \$7,500. That was the end of the band. Too bad. It was a good one. Called Steve Vai & the Classified, the members were Stu Hamm on bass and vocals, Tommy Mars on keyboards and vocals, Sue Mathis on vocals and lyre, and Mike Bartschanto (who was later replaced by Chris Frazier) on drums.

I wrote a whole slew of new songs that I would like to record someday under the name "Classified."

Anyway, it was obvious I had to do something else. I had heard of a Swedish guitar player with a ton of chops, Yngwie Malmsteen. He was with a band called Alcatrazz. I didn't like their music, but he was a very fast guitar player and was getting a big following that was bringing a lot of attention to the band.

It was just a matter of time before Yngwie quit Alcatrazz, then auditioned for his former position with the group. I knew the band would give me instant recognition on some level, and that I could make a fairly decent album with the guys.

At the time I joined the band, they were signed to the Rockshire label. Rockshire folded when I joined the band because the owner of the label and his wife were embezzling millions of dollars from the Howard Hughes organization. These two people are now spending time in jail.

This left the band with no label and, in my opinion, an extremely hyper, flamboyant, exaggerated rock n' roll manager, Andy Truman. Andy could talk a rabbit into a foxhole in order to borrow from Peter to pay Paul. He was (from this naive musician's standpoint) an accounting disaster that brought to fruition all the stereotypical activities that accompany an eccentric manager of a mega power rock n' roll band. It's just that we were not a mega power. We weren't even a nano power.

Somehow, though, Andy seemed to keep things together, pay the bills and get us signed to none other than Capitol Records.

The guys in the band were super. Hard-working, not overly gifted with talent, but had great attitudes. So, Graham Bonnet, Jan Jovina, Gary Shea, Jimi Wardo and I set out to record an album for Capitol Records.

The next perplexing dilemma: a producer. Around that time, Elio Kramer was touting a resume consisting of such notables as Kiss, Led Zeppelin, Jimi Hendrix, Peter Frampton, etc.

I was nervous because I was so used to doing things my own way, that I didn't want anyone getting in the way of my vision.

The band let me run with the band, wrote 95 percent of the music and Graham wrote the lyrics. I arranged the entire album and, when it came to recording, I kicked and screamed my way through it to get the stuff down as best as possible.

Kramer had a certain old school way of getting his sound. Also, like many producers, he was intimidated and not willing to work with me on my ideas. It was hard to me because I knew what I wanted to do and how to do it. The result was that I had to sneak into the studio and work through the nights when no one was around.

I was also working very closely with the keyboards, bass and vocals, doing most of the punching and flying. Graham's vocals were great. His vocals are extremely powerful. The only thing he lacks to make him one of the great performers of today is direction.



The record company entertained us with the notion that they were going to promote this album and push the singles. Ha ha ha. We supported ourselves and went to Japan on a small tour before we tried for months to get it together in the States.

With all the ingredients of record company types, management characters, producers and band people rolled into a little disk, Alcatrazz's *Disturbing the Peace* was born.

The record was not shot down by video and radio. Capitol released about 30-50,000 copies, did minimal "push" on the record, and then discontinued it.

One aspect of the music that I could not do myself in was the mixing. While I was recording the bass player and the singer, Eddie Kramer was mixing in a locker room. Appalled by the mixes and in a desperate attempt to realize the project's potential, I stole the final multitrack masters in hope of remixing the album someday.

It took off in only one way when the product was released. There was no promotion. The result was that the album peaked at 100 on Billboard's Top Pop Albums of the Week and Alcatrazz did one show in Puerto Rico and about a dozen shows in the Midwest on a Wameego tour. We did a gig at a club in L.A. and the record company came down. The result: They didn't like the band and wanted to sign me to do a solo album.

I signed with Capitol to do that solo album, and the story behind the outcome is a book unto itself.

The Alcatrazz tour is in a book with David Lee Roth, another book unto itself. Alcatrazz went on to make another album for Capitol with Danny Johnson on guitar. That record was basically disregarded by the record company and the band was finally dropped.

I really enjoyed working with Alcatrazz. The guys are all real nice people. If you compare the music on *Disturbing the Peace* with the other heavy metal music released around that time, you'll see that it was definitely twisted a bit from the norm of the day. It's very "va." The arranging and production go a different direction than the bands such as Kati, Quiet Riot, etc. of the time. I feel there was quite a commercial bent to that record, but again, when a label doesn't support a band, the chances of a hit album are a lot more difficult. Sure is too bad how that works.

Anyway, I'm very, very proud of the Alcatrazz record, and most people who have seen it seem to like it. And for those who have it and play guitar and want to play parts of it, this is your lucky book.

## About *Disturbing The Peace*

All the guitar and bass records were recorded at either Skyline Studio in Topanga Canyon or Cherokee Studio in downtown West Hollywood. The basic amp setup used was a Carvin X100 B amp.

A feed was taken out of the effects send and sent into a Roland SDE 300C. That unit was primarily used for mono delays and echoes. From the mix output of the Roland, it went into another SDE 300C. The stereo outputs of that unit were sent to the effect returns of the two individual Carvin amps.

An occasional Boss Super Overdrive was used for added sustain, and who knows what Kramer used in the mixing stage.

The old Strat was used on the entire album with the addition of a Choral sitar on "Desert Diamond."

The album was recorded and mixed on Trident A-Range console.

# Songs From *Disturbing The Peace*

## GOD BLESSED VIDEO

We already worked this song. We actually made a not so bad video for it too. I made a debut as the lead and the original early effects on *Passion and Warfare*. "God Blessed Video" was also the first single from the record and it gave us all high hopes.

A very common hands (or maybe not in bands) will know what I'm talking about when I try to describe what I have come to term as "empty excuses." An empty excuse is a feeble attempt at explaining away or putting a reason on something that is fatiguing or depressing. For instance, "I can't quit smoking because I gain weight." In the entertainment industry, these excuses get preposterous and amusingly pathetic.

When the excuse that I received for the reason why "God Blessed Video" wasn't being played was "Radio said it was too provocative and anti-radio because of the video" and video people said it was too anti-video because of the lyrics.

Oh well again!!!

### Setup

Used the old Sticker Strat on this one through the Carvin gear. The signal from the effects send in the back of the head was sent to an SDE 3000. The Dry return was sent back to the FX return in the head and the wet return was sent to the FX return of another head. Each head had a 12 X 4 cabinet on it. The delay was then set to 20 milliseconds with no feedback. This way for every other note that the same note would echo out of the other cabinet 12 milliseconds later. This was good for playing against the echoes.

## PAINTED LOVER

I remember recording the solo for this piece at Cherokee Studios. I played the part with an occasional three note harmony going on. I couldn't get it as tight as I wanted since I was being hurried out of the studio because Cindy Lauper had booked time there. Good thing was that the

### Setup

I recorded this song on a tiny DIMMI Strat with the strings tuned to G, D, G, C, E, A. The part was then doubled. The amp was the Carvin X 100 B.

## A LIGHTER SHADE OF GREEN

At the time this piece was recorded, it was extremely in vogue. It was written on a tiny DIMMI Strat in an apartment in Sweden. There was a big argument regarding the publishing on this song because the band was given a publishing advance at a time we were too song muse. I received more publishing on the record than Graham Bonnet. His wife told the manager in a phone conversation that "Steve Vai is ripping us off." They believed, wrote this song in my honor, and publishing. Oh well.

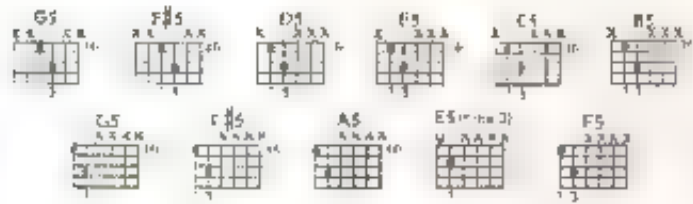
P.S. I helped support Alcatrazz when everyone was broke.

### Setup

Stock Sticker Strat, DiMarzio X2N in the reverb position, a Carvin X 100 B, some slight outboard gear. The reverb effects were a manual move in the mix.

# GOD BLESSED VIDEO

Words and Music by  
Steve Vai and  
Josephine Elmer Bonnet



A Fast Rock  $\downarrow = 120$

Intro  $\textcircled{1}$  A sus2 Qtr. 1 B sus2  $\textcircled{2}$  G sus2  $\textcircled{3}$  A sus2  $\textcircled{4}$

*mf* (w/ ltr note slup-back volup)

$\textcircled{5}$  A sus2 Qtr. 1 B sus2  $\textcircled{6}$  x sus2  $\textcircled{7}$  A sus2  $\textcircled{8}$

*f*

\*Gtr II

\*Kydul ait da lit

B

$\textcircled{9}$  NC A  $\textcircled{10}$   $\textcircled{11}$   $\textcircled{12}$

*mf* *m*

\*Slup slup from sluping by making with left hand in

\*Gtr III

*mf*

\*\*This pt. part sluping slup slup-back volup (w/ ltr note) - 20ms

**C**  
 1st, 2nd, 3rd Verses  
 M. A.

and the substitute fills &

play with a sun sea cry sing  
 ends rise the dark sea my the  
 some one ok prove up my has

[6]

\*No harmony vocals at Verse  
 \*sing low harmony only on 3rd Verse  
 \*sing high harmony only on 3rd Verse

Shoot all the reach shoot for native year old hope full in  
 that one more pop pay the e garb mar full in  
 if you are ear beat em. you night as well will cho and

9 10 11 12

Fill 1

Cl<sub>7</sub>

*sfz* *sfz*

Fill 2

G<sub>6</sub>

*sfz* *sfz*

make who a real that thy we  
 He is who a real that thy we  
 be glad to My VOL were here

AS

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is the piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The third staff is the guitar accompaniment in treble clef, showing chord diagrams and fingerings. The fourth staff is the guitar accompaniment in bass clef, showing chord diagrams and fingerings. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system ends with a fermata over the final note of the vocal line.

D  
 C (E)

Oh Oh Oh

Oh Oh Oh

a real DUB-- my  
 e Fall DULC for  
 No say MIL were

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is the piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The third staff is the guitar accompaniment in treble clef, showing chord diagrams and fingerings. The fourth staff is the guitar accompaniment in bass clef, showing chord diagrams and fingerings. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system ends with a fermata over the final note of the vocal line.

1

all there

Some

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

23

Don't you know that God

24

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

bleased vid e o

1) 5) 6) 7)

*p*

We know the God

8) 9) 10) 11)

*p*

И Р Н Р Н Р И Р  
Я Р К Р Н Р И Р



Musical staff with lyrics: Blessed ad r a

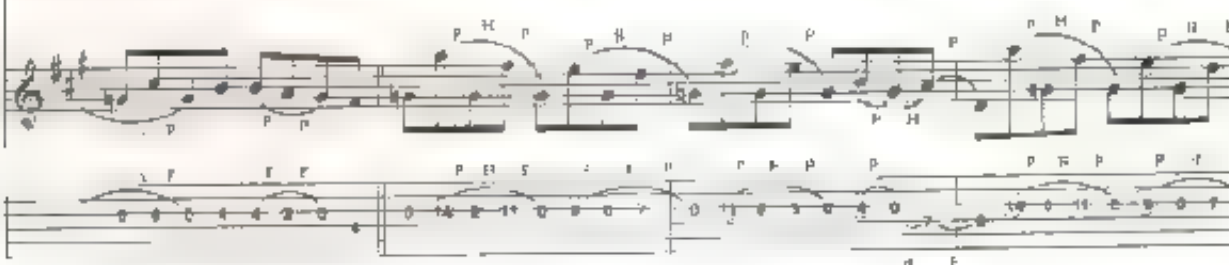
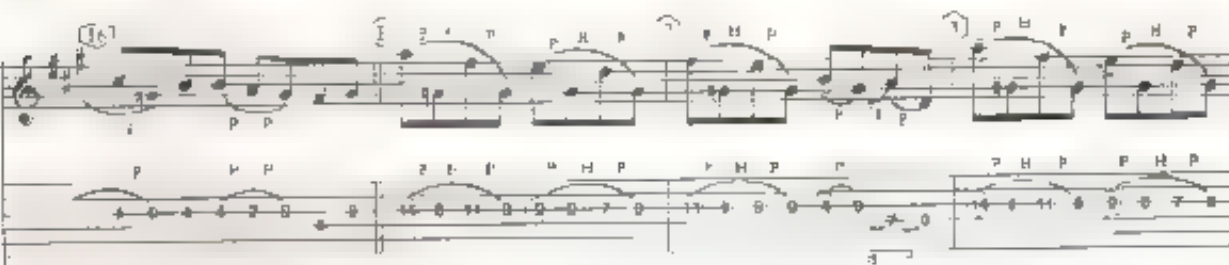
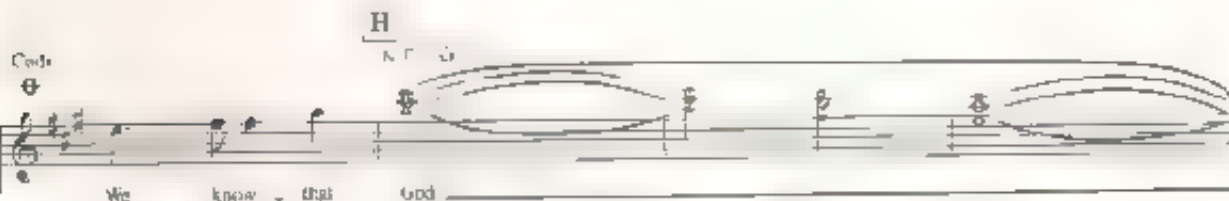
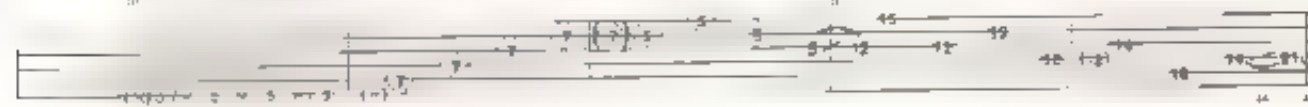
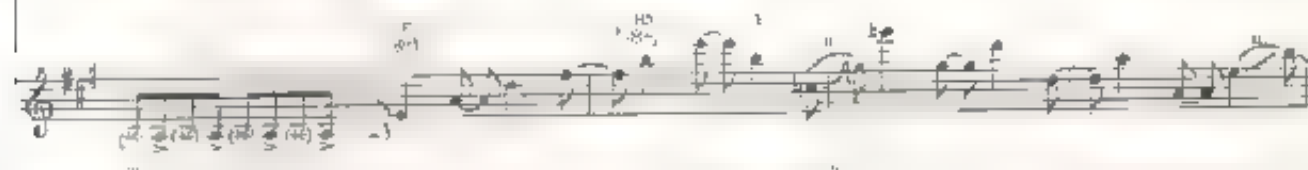
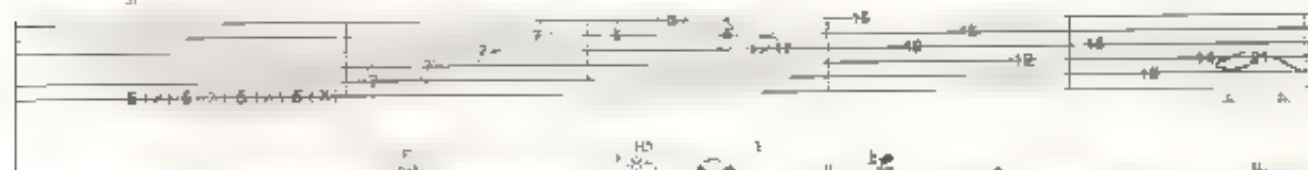
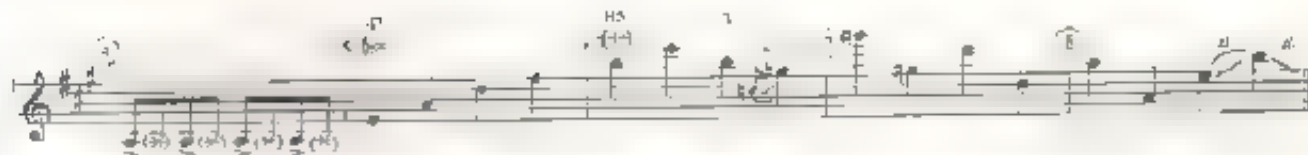
Piano accompaniment for the first system, including treble and bass staves with fingerings and dynamics.

**F**  
N.C.A.

Musical staff with a treble clef and a key signature of one sharp.

Musical staff with lyrics: H H H H H H H H, dynamics: mf

Musical staff with lyrics: H H H H H H H H, dynamics: mf



blessed

A sus2
B sus2
C sus2

vid

Cor. II





②

③

⑨

⑩

⑪

⑫

A1

E3 (type 2)

G5

F6 D5 E3

D5 B5



E3 type 2:

W/B

W/B

W/B

W/B

B7

W/B

W/B

W/B

W/B

B7

W/B

W/B

W/B

W/B

W/B

13 C5     14 D5     G5     15 F5     16     17 G5     18

W/B     W/B     W/B     W/B     W/B

W/B     W/B     W/B     W/B     W/B

W/B     W/B     W/B     W/B     W/B

W/B     W/B     W/B     W/B     W/B

① A5

(Cor. XII out) ② N.C.

③

④

(Cor. V, VI & VII out)

(Cor. VIII & IX out)

(Cor. X out)

(Cor. XI out)



Don't you know that

The score for "Don't you know that" consists of four systems. The first system shows the vocal line with the lyrics "Don't you know that". The second system contains the guitar part with various fret numbers and techniques like bends and vibrato. The third system contains the piano accompaniment with chords and melodic lines. The fourth system includes a performance instruction: "Play off into this bar in case you are in C or an octave".

**M** Out-chorus  
N.C.(A)

Out-chorus

The score for "Out-chorus" consists of four systems. The first system shows the vocal line with the lyrics "Out-chorus" and "N.C.(A)". The second system contains the guitar part with various fret numbers and techniques like bends and vibrato. The third system contains the piano accompaniment with chords and melodic lines. The fourth system includes a performance instruction: "Play off into this bar in case you are in C or an octave".

Musical score for the first system, consisting of five staves. The top staff contains a long melodic line with a slur. The second staff has circled numbers 5, 6, and 7. The third and fourth staves contain rhythmic accompaniment with various note values and slurs. The fifth staff continues the accompaniment.

\*Slide with R.H. middle  
 finger then out off  
 to note Eward by 17

Musical score for the second system, consisting of five staves. The first staff includes the lyrics "We know that God" and features a long melodic line with a slur. The second staff has circled numbers 8, 9, and 10. The third and fourth staves contain rhythmic accompaniment. The fifth staff continues the accompaniment.

heard vid e di

This system contains the first two systems of a musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with the lyrics "heard vid e di". The melody features several measures with circled measure numbers: 11, 12, 13, and 14. The piano accompaniment consists of two staves below the vocal line, with the left hand playing a steady eighth-note pattern and the right hand playing chords and moving lines. Dynamic markings such as *p* and *f* are present throughout the system.

We know the God

This system contains the second two systems of the musical score. The top staff is a vocal line in treble clef, continuing the melody with the lyrics "We know the God". It includes circled measure numbers 15, 16, 17, and 18. The piano accompaniment continues with two staves, maintaining the rhythmic and harmonic patterns established in the first system. The system concludes with a final chord in the vocal line and piano accompaniment.

blessed

Rhy Fill 1  
A1st 1      Drum 2      G1st 2      A1st 2

(16) (17) (18) (19)

at 1

Rhy. Fill -  
Gtr 15 16

15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

# PAINTED LOVER

Words and Music by Steve Vai  
and Josephine Elms Bonnet



## A. Moderate Rock. $\text{♩} = 168$

4th time substitute Rth: F#11

1.

Intro  $\text{N.C.}$   
 $\text{mf}$   
 let ring

\*G5s, & Bb (4th fret) and capo 2) lower it - strings actually just a whole note while the 4th fret string, since a 4th higher than normal.

\*\*In TAB for G5sus2 & Bb, 5 indicates capo string

2. PH  $\text{mf}$   
 3.  $\text{mf}$   
 4.  $\text{mf}$   
 5.  $\text{mf}$

let ring

PH solo: bc F#A E

6.  $\text{mf}$   
 7.  $\text{mf}$   
 8.  $\text{mf}$   
 9.  $\text{mf}$

let ring

Kdy Tu

**B** 1st Verse  
 D5 C5 D5 D5 C5 D5 C5

Sweet wine, smooth night.

Rhy. Fig. 1 (\*Ch. II)  
 ②

Lead Rhy. Fig.

9 5 D5 Faux2 G6 D5

Dressed for your pleasure, Your

③ ④

let ring

W. RHY FIG. 1 (3 times)  
 D5 C5 D5 D5 C5 D5 C5 D5 C5 D5 Faux2

old with says, Young man, stand and do - the

G6 D5 D5 C5 D5 D5 C5 D5 C5

er, She just wants that kind of cash.

D5 C5 D5 Faux2 G6 D5 D5 C5 D5

hot from your pocket, She don't need your

D5 C5 D5 C5 D5 C5 D5 Faux2 G6 C5

card - it card, Show it if you get it

C Pre-chorus

Blues2 Cmaj2 Blues2 Cmaj2 N.C. Blues2 Cmaj2 Dm7 Blues2 Cmaj2 N.C.

Sat- ting on legs ser- wa let ter ted

9.16 on on legs su ket to spurred

Blues7 Cmaj7 Blues2 Cmaj7 N.C. Blues7 Cmaj7 Dm7 Blues2

Side by side and head in head

Pails you in to make sure he's

Go 1 spot

D) Chorus

Paint ed love - Paint ed love - Paint ed love -

Go 1

Paint - ed LOVE - Paint ed love - Paint ed love -

Go 1

**B1** 2nd Verse  
w/ Rhy Fig 1 (Cts II - 2 times)

D5 C5 D5 D5 C5 D5 C5 D5 C5 D5 C5 F#4 G5 G5

Pin-tered-er-y-ide-bes-a-soft-a-act-er-ly-ly

D5 C5 D5 D5 C5 D5 C5 D5 C5 T 4 Post 2 G6 G5

trms-bled-by-the-bee-dicks-and-the-duck-down-the-st-lay

Coda w/ RITA

Paint-ed love — Paint-ed love

Paint-ed love — Paint-ed love

Paint-ed love — Paint-ed love

Paint-ed love — Paint-ed love

RITA  
Cu. III



Pain ed love Pain ed love

Faint ed love Pain ed love Faint ed

E. Citar solo

Rhy  
Fte 2 A5 G5 A5  
Gtr I  
Gtr 1 Gtr III out

Lead Rhy Fig 2

G A C

A5 G5 A5 G5 A5 G5 A5 G5 A5 G5

47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

w/ Rhy Fig 1 & Riff B

A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 (Gr III int)

Gr I

Gr II

gradual bend

44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

\*For post 2 bend, bends enter at 65 73 pos. lines 8, 6, 8

A5 G5 A5 G5 A5 G5 A5 G5 A5 G5

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

Bhus2 Cms2 Bhus2 w/ Riff C Cms2 (end Rhy Fig 5)

Rhy

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

\*Play only lowest one of bend when re is indicated till end of run.

Riff B (Gr IV)

gradual bend

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

Riff C (Gr IV)

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

**w/ Riff D (Gtr. III)**  
Bass2

Cms2

Dms1 Bass1

Cms2

**w/ Rhy Fig 3**  
Bass2

Cms2

Hms2

Cms2

**w/ Riff E**  
Bass2

Cms2

D5

B5

(Gtr. I cut)

\* Let me see only for  
number 10-11-12-13

**Riff D**

**Riff E**

**F** **NC**  
 (Gtr I)  
 100

Pad time substitute R by III †

\*2nd row only

1 2

Gtr .II  
 Gtr I .II

st

\*Gtr III indicated to right of staccato in TAB.

**D1** Chorus  
 N C

You paid for love — We paid for love — Paint and love

Gtr I  
 100

Gtr III (solo)

3

You paid for love — We paid for love —

4 5 6

PH

Parti ed te or You paid for

Musical notation for the first system, including vocal line, guitar line, and bass line. The guitar line features a complex sequence of chords and arpeggios.

We will for love Paint ed av or

Musical notation for the second system, including vocal line, guitar line, and bass line. The guitar line continues with intricate chordal patterns.

You paid for love — We paid for love — Part

Musical notation for the third system, including vocal line, guitar line, and bass line. The system concludes with a final chordal progression.

or Ah

ring

Musical notation for the fourth system, including vocal line, guitar line, and bass line. The system ends with a final chordal progression and a signature.

# A LIGHTER SHADE OF GREEN

Music by Steve Vai

## A Practice (♩ = ca. 136)

(Synth)  $\text{mf}$

Low F drone

\* x: thumb behind and fret note fretted below tapped for perc. eff.

$\text{♩} = \text{ca. 165}$

D/E



# Solos From *Disturbing The Peace*

## MERCY

Van was writing all these "weird" songs for the Alcatraz record. The manager wanted us to sound like Metallica. "You want a simple heavy metal song?" and write it in five minutes. Then when we got to the studio, I tried to make it a little different. Like the subject matter in the vocals.

When I write a song or conceive a guitar solo, I don't stop in the writing or recording process. The mix has everything to do with the way I visualize the finished product.

The solo in "Mercy" was thoroughly preconceived to sound huge and grandiose. It was built here in the mix because that's how I heard it. The way the guitars were stacked lent themselves to a "big" sound, but once again it's probably totally relative. Ch well... oh well, anyway.

### Setup

This solo is tripled. Six tracks were used. Two sets of three tracks alternated on each section. The old Sticker Strat through the Carvin gear was used.





## WIRE & WOOD

Nothing really to report on this one. Same equipment, same band

## DESERT DIAMOND

Because of dead line problems, a lot of the background vocals and other parts had to be flown into the multi-track master by a 2-track machine, then flown back into the piece in whatever area needed it was coming a tape of all the other sections and when it came time to do the guitars on this song some of them were flown in backward for an effect

Thinking about the set for right before the song. What I did to execute that was I first wrote out a part. The part consisted of 12 guitars—four part harmony in groups of three. I scored the harmony and wrote the part out in retrograde, which means backward. I then took a click for that section from the multi-track. I took that click and flew it out on a tape piece on a 2-track machine and flew that backward. I then performed the written 12 part guitar piece in retrograde onto the blank multi-track synchronizing to the backward click, then having those 12 guitars and mixed them down to my 2-track stereo in compact disc tape. I was then going to take the tape into the studio and fly it into the part of the master 24 multi-track of the song in the proper place. But I was too tired that evening so I had to sneak into the studio in the middle of the night to do this in the first place. Trying to explain this to Kramer, Eddie Kramer, our producer, would have taken too much time and would have been a bit tedious and inevitably it would have led to an argument anyway.

So I put my compilation tape on the stereo and asked the security engineer, "Excuse me. Did he? No."

That night, thinking Bob Dylan had time booked in that studio. Now let me tell you a little bit about one of the ways Bob Dylan likes to record. He comes into the studio with his guitar and some meandering songs and plays until they have something they can put together for a song. He likes to wander either solo, by guitar in the machines and set up a 2-track for a tape. A tape is the result of taking the signal and sending it to a 2-track machine, has set at a slower speed than normal. The signal is recorded on the record head and played back on the playback head, thus creating a delay of sorts, henceforth being a slap delay.

Now when you do this effect you need to have tape on the 2-track machine. Well because I had tape was ready and he said was. The security engineer took my tape he found "du da du du du." I got there the next day, put up my tape of fly-ins to start flying across vocals and a massive piece of guitar orchestra, and what I have on one side of the stereo tape is the right side of my fly-ins, and on the other side is a M-100 by Gary Nones of Bob Dylan going on about his guitar and vocal ramblings that could only be described as a chompunk from hell.

They used my tape, needless to say. Back to the drawing board. Oh well, eh.

Another funny thing about the song. When he mixed it, Kramer didn't make it loud enough. We most of the time, the solo in this record. So after the mix it is a massive attack, a pass with the solo a volume to five dB louder than he had, then cut it into the master. He then I notice "Well, eh."

# Solo from MERCY

Music by Steve Vai, Jan Djvina,  
Josephine Elaine Bonnett, James Waldo  
and Gary Shea

A Moderately slow  $\text{♩} = 100$   
N.C. (A5)  
\*Gtr. II & III

G5 K.P. (A5)

D

1 2 3 4 5 6 7 8 9 10 11 12 13 14

\*In unison (all strings double hit)

N.C. A5

G2

15 16 17 18 19 20 21 22 23 24

N.C. A

I N.C. C

25 26 27 28 29 30 31 32 33 34

35 36 37 38 39 40 41 42 43 44

\*Gtr. II & III

N.C. A5

G N.C. A5

45 46 47 48 49 50 51 52 53 54

W. Shea L. D. W.

C

Fing.  $\frac{1}{2}$  W

Fing. 7

Musical staff with notes and fingerings. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Fing. #1  
Ging. #11  
5<sub>0</sub>

N.C. 6, 4

Musical staff with notes and fingerings. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Gu 1

Musical staff with notes and fingerings. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Musical staff with notes and fingerings. Circled numbers 5, 6, 7, 8 are present. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

# Solo from WIRE AND WOOD

Music by Steve Vai  
and Josephine Emma Bonnett

Guitar solo

A Moderately Fast ♩ = 174

F#5 E5 F#5 E5 F#5 ② E5 F#5 G5 ③ F#5 E5 F#5 E5 F#5

The score consists of several systems of music. The first system shows the main melodic line with fret numbers and a bass line. The second system continues the melodic line with more complex rhythmic patterns. The third system features a series of repeated notes with a specific fret pattern. The fourth system includes a section with a 'Bridge' marking and a 'Death gas' effect. The fifth system shows a final melodic phrase with a 'With' marking and a '22' fret indication. The score is written for guitar and includes a bass line.

# Solo from DESERT DIAMOND

Music by Steve Va  
and Josephine Elaine Bonnet

A Moderately slow  $\text{♩} = 58$

The musical score is presented in six systems, each consisting of a treble clef staff with musical notation and a guitar fretboard diagram below it. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *ppp*, *mf*, and *mezzo*. Fingering numbers (1-4) are indicated for many notes. The fretboard diagrams show the string and fret positions for each note. The score is divided into sections labeled A, B, C, D, E, and F. Section A is the main body of the piece, while B, C, D, E, and F are shorter segments or variations. The tempo is marked as 'Moderately slow' with a quarter note equal to 58 beats per minute. The key signature has one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line and a final chord diagram.

# SHY BOY

(from *Eat 'Em and Smile*)

## Setup

The basic amp set up used here is a 100-watt Marshall head (rectifier) into a 4 X 12 cabinet housing 10-watt Celestions. A Buss Super Overdrive (with 5-second delay) is used solo spots at 10:05.

The guitar is the "Green Meanie" Charvel.

The signal at the console is run into a Roland SDE-10X for a stereo chorus effect. The settings are basically delay = 15 milliseconds, feedback = 0 (Output = 5), level = 5, depth modulation and rate time. Those two returns are panned hard left and right. Then there is an overall slight echo at quarter notes. For the sections that are done with one guitar, the basic amp set up is used.

**12** This section is double tracked "basic sound" guitars panned left and right with slight overall echo.

**13** One guitar (stereo chorus)

**Solo 2** This section is double tracked

**G 15** This section is double tracked

**G 17** Echo is added to the guitar, repeating every half note, approx. 720 milliseconds



All pickup selectors in 5th position

# SHY BOY

Words and Music by Billy Sheehan

**Fast Rock** ♩ = 200  
**Free time**

Intro

WR D B

**12** In time

**13**

Handwritten musical score for the first system. It features a vocal line with lyrics "just o" and a piano accompaniment. The piano part includes a bass line with a wavy line and a treble line with chords. The system is numbered 13.

Handwritten musical score for the second system. It features a vocal line with lyrics "k sty gaa" and a piano accompaniment. The piano part includes a bass line with a wavy line and a treble line with chords. The system is numbered 14.

Handwritten musical score for the third system. It features a vocal line with lyrics "A l vno" and a piano accompaniment. The piano part includes a bass line with a wavy line and a treble line with chords. The system is numbered 15.

Handwritten musical score for the fourth system. It features a vocal line with lyrics "hc vae" and "Acti. G ry sba". It includes a piano accompaniment with a bass line and a treble line. The system is numbered 16.

Handwritten musical score for the fifth system. It features a vocal line with lyrics "1 COO" and "W/B". It includes a piano accompaniment with a bass line and a treble line. The system is numbered 17.



F# C# F# D#

Sides long starts a blue system deep in side of me

F# C# F# C# D

head a pres in worn on. Hub know die off my me

Chorus

M.C. Dm 3rd time substitute F#1 4 2nd time substitute F#1 2nd time substitute F#1 5

Sbr boy die boy my my ch boy

E2 HU

C3 F#4

C3 HU F#1

3rd time substitute Fig 6

3rd time substitute Fig 7  
4th time substitute Fig 8

1st time substitute  
2nd time substitute  
3rd time substitute  
4th time substitute  
Fig 1  
Fig 2  
Fig 3  
Fig 4

Sly boy, sly boy, give it out man - sly boy  
Sly boy, sly boy

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Fig 6

W B K y

Fig 1

Fig 7

Fig 8

Fig 9

2nd time substitute F#1 2

2nd time substitute F#1 1  
4th time substitute F#1 10

B15

A5

sky boy, boy boy boy boy boy boy boy boy boy boy

This system contains the first three staves of the score. The top staff is the vocal line with lyrics 'sky boy, boy boy boy boy boy boy boy boy boy boy'. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. Chord symbols like F#1, B15, and A5 are present above the piano staff.

2nd time to Coda 1,  
3rd time to Coda 1,  
4th time to Coda 1.

A2 2nd Verse

boy,  
at time out/Do, you make me - parv - entia - more than I can stand. You are in

This system contains the second three staves of the score. The vocal line has lyrics 'boy, at time out/Do, you make me - parv - entia - more than I can stand. You are in'. The piano and guitar accompaniment continue. Chord symbols like C5, F#1, and D5 are visible.

This system contains the third three staves of the score. The vocal line continues with lyrics 'know me was on - the way'. The piano and guitar accompaniment continue. Chord symbols like C5, F#1, and D5 are visible.

C2 F#1

A close-up view of the guitar accompaniment for the first system, showing the chord progression and fingerings.

C2 F#1

A close-up view of the guitar accompaniment for the second system, showing the chord progression and fingerings.

C6 F#1 0

A close-up view of the guitar accompaniment for the third system, showing the chord progression and fingerings.

NC

top on side... - that... need a wild

This system contains the first three lines of music. The top line is a vocal line in treble clef with lyrics 'top on side... - that... need a wild'. The middle line is a guitar line in treble clef with various fret numbers and techniques like bends and slides. The bottom line is a bass line in bass clef.

GS FS CS F DS

it knock me off my feet

This system contains the next three lines of music. The top line is a vocal line with lyrics 'it knock me off my feet'. The middle line is a guitar line with tablature and techniques like bends and slides. The bottom line is a bass line.

\* Sustain pedal

**D**

Coda

FS CS GS AS

like to keep things nice in all the way a... it's in your mind

This section is the Coda, consisting of three lines of music. The top line is a vocal line with lyrics 'like to keep things nice in all the way a... it's in your mind'. The middle line is a guitar line with tablature. The bottom line is a bass line.

**F Solo**

This section is the F Solo, consisting of three lines of music. The top line is a guitar line in treble clef with various techniques like bends, slides, and vibrato. The bottom line is a bass line.

\* spin bar

\* this bar up into last

First system of musical notation. It consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is in a major key and 4/4 time. There are various musical markings such as slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). The bass line features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation. It includes a treble clef staff with a melodic line and a bass clef staff. The music continues with similar notation. There are circled numbers 9, 10, and 11. A circled '10' is labeled 'lento'. The bass line has a wavy, melodic contour. There are also some handwritten-style markings like 'non release'.

Third system of musical notation. It features a treble clef staff with a melodic line and a bass clef staff. There are circled numbers 12, 13, 14, and 15. A circled '15' is labeled 'rit'. The bass line continues with its intricate rhythmic patterns. There are also some markings like 'rit' and 'ritmo'.

Fourth system of musical notation. It includes a treble clef staff with a melodic line and a bass clef staff. The music is marked 'Solo II' and 'N.C. (Dim)'. There are circled numbers 16 and 17. A circled '17' is labeled 'lento'. The bass line has a wavy, melodic contour. There are also some markings like 'rit' and 'ritmo'.

Fifth system of musical notation. It features a treble clef staff with a melodic line and a bass clef staff. The music continues with similar notation. There are circled numbers 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30. The bass line has a wavy, melodic contour.

Sixth system of musical notation. It includes a treble clef staff with a melodic line and a bass clef staff. The music continues with similar notation. There are circled numbers 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. A circled '35' is labeled 'lento'. The bass line has a wavy, melodic contour. There are also some markings like 'rit' and 'ritmo'.

Musical notation for the first system, featuring a treble clef and a bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff shows a bass line with fingerings (1-5) and a dynamic marking of *f*. A measure number '42' is visible at the beginning of the bass staff.

Musical notation for the second system, continuing the melodic and bass lines from the first system. It includes dynamic markings such as *f* and *p*, and various slurs and ornaments. Measure numbers 43, 44, 45, 46, and 47 are present.

Musical notation for the third system, labeled 'Coda 1 55'. It features a treble clef and a bass clef. The treble staff has a melodic line with slurs and ornaments. The bass staff shows a bass line with chords and a dynamic marking of *f*. Measure numbers 56, 57, 58, and 59 are present.

Musical notation for the fourth system, labeled 'Guitar-bass break'. It features a treble clef and a bass clef. The treble staff contains a melodic line with slurs and ornaments. The bass staff shows a bass line with chords and a dynamic marking of *f*. Measure numbers 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100 are present.

Musical notation for the fifth system, continuing the melodic and bass lines. It includes dynamic markings such as *f* and *p*, and various slurs and ornaments. Measure numbers 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, and 200 are present.

Musical notation for the sixth system, continuing the melodic and bass lines. It includes dynamic markings such as *f* and *p*, and various slurs and ornaments. Measure numbers 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, and 300 are present.

G

Coda Lu

$\text{C} \text{ } \text{v} \text{ } \text{C} \text{ } \text{F}$

Musical notation for Coda Lu, measures 1-5. The top staff shows a melodic line starting with a slur and a fermata. The middle staff shows a bass line with chords and a double bar line. The bottom staff shows a guitar fretboard diagram with fingerings.

Musical notation for Coda Lu, measures 6-10. The top staff shows a melodic line with slurs and accents. The middle staff shows a bass line with chords and a double bar line. The bottom staff shows a guitar fretboard diagram with fingerings.

Musical notation for Coda Lu, measures 11-15. The top staff shows a melodic line with slurs and accents. The middle staff shows a bass line with chords and a double bar line. The bottom staff shows a guitar fretboard diagram with fingerings.

Musical notation for Coda Lu, measures 16-20. The top staff shows a melodic line with slurs and accents. The middle staff shows a bass line with chords and a double bar line. The bottom staff shows a guitar fretboard diagram with fingerings.

Musical notation for Coda Lu, measures 21-25. The top staff shows a melodic line with slurs and accents. The middle staff shows a bass line with chords and a double bar line. The bottom staff shows a guitar fretboard diagram with fingerings.

Five lines  
 \* w/ curl with bar bend  
 \* w/ curl with bar bend  
 \* w/ curl with bar bend  
 \* w/ curl with bar bend  
 \* w/ curl with bar bend

## AMAZING GRACE

(from the motion picture *Dudes*)

Steve Smith, a film music director, was looking for tunes for "Dudes," a film he was working on. I was writing about five or so tunes for the flick, but because I was working for Ruth at the time, it was a little impossible for me to cooperate with Steve properly (sorry, guy)

They needed a few different versions of "Amazing Grace." I did three versions. The first one was worked out, with drums and a screaming lead melody guitar (pretty heroic sounding). Another version was guitar orchestra-ish, a la Brian May. And the third was a complete a capella version.

The only one that made it to the movie was the clean version. I believe it was released on a soundtrack back in '85 on MCA Records. It also appeared as a Flexi-disk insert in the February 1988 issue of *Guitar Player* magazine.

The movie flopped, unfortunately. It was actually a good movie, but, hey, that's show biz. Anyway, maybe someday it will appear on another record.

This particular recording is special to me because I recorded it on my portastudio in a hotel room somewhere on the tour with David Lee Roth.

I have this small portastudio that consists of a Fostex 8-track and a console, plus a few pieces of outboard gear.

I practiced it for about an hour and a half, then recorded two versions. I couldn't decide which one I liked better, so I cut them both together. I paid \$10,000.

### Setup

Root beer-colored Ibanez 777 directed into a Fostex quarter-inch 8-track.

An SPX 90 was used for a slight flanging and a Lexicon PCM-60 was used for reverb.

Recorded in a cheesy hotel room somewhere in the Midwest.





# AMAZING GRACE

Arranged by Steve Vai

A Tender  
Tempo: 68  
Triplet feel

Musical notation for the first system of 'Amazing Grace'. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff shows guitar chords and fingerings. Dynamics include *mp* and *p*.

Musical notation for the second system of 'Amazing Grace'. The treble clef staff continues the melodic line. The bass clef staff shows guitar chords and fingerings. Dynamics include *pp*, *mf*, and *mp*.

Musical notation for the third system of 'Amazing Grace', labeled '1st Round'. The treble clef staff continues the melodic line. The bass clef staff shows guitar chords and fingerings. Dynamics include *pp*, *mf*, and *mp*.

Musical notation for the fourth system of 'Amazing Grace', labeled '2nd Round'. The treble clef staff continues the melodic line. The bass clef staff shows guitar chords and fingerings. Dynamics include *f*, *mp*, and *mf*.

Musical notation for the fifth system of 'Amazing Grace'. The treble clef staff concludes the melodic line. The bass clef staff shows guitar chords and fingerings. Dynamics include *f* and *mp*.

\*Let D (capo) ring till one beat before double bar

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First system of musical notation, including a treble clef staff with notes and rests, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the first four frets.

Second system of musical notation, including a treble clef staff with notes and rests, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the fifth to eighth frets.

Third system of musical notation, including a treble clef staff with notes and rests, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the ninth to twelfth frets.

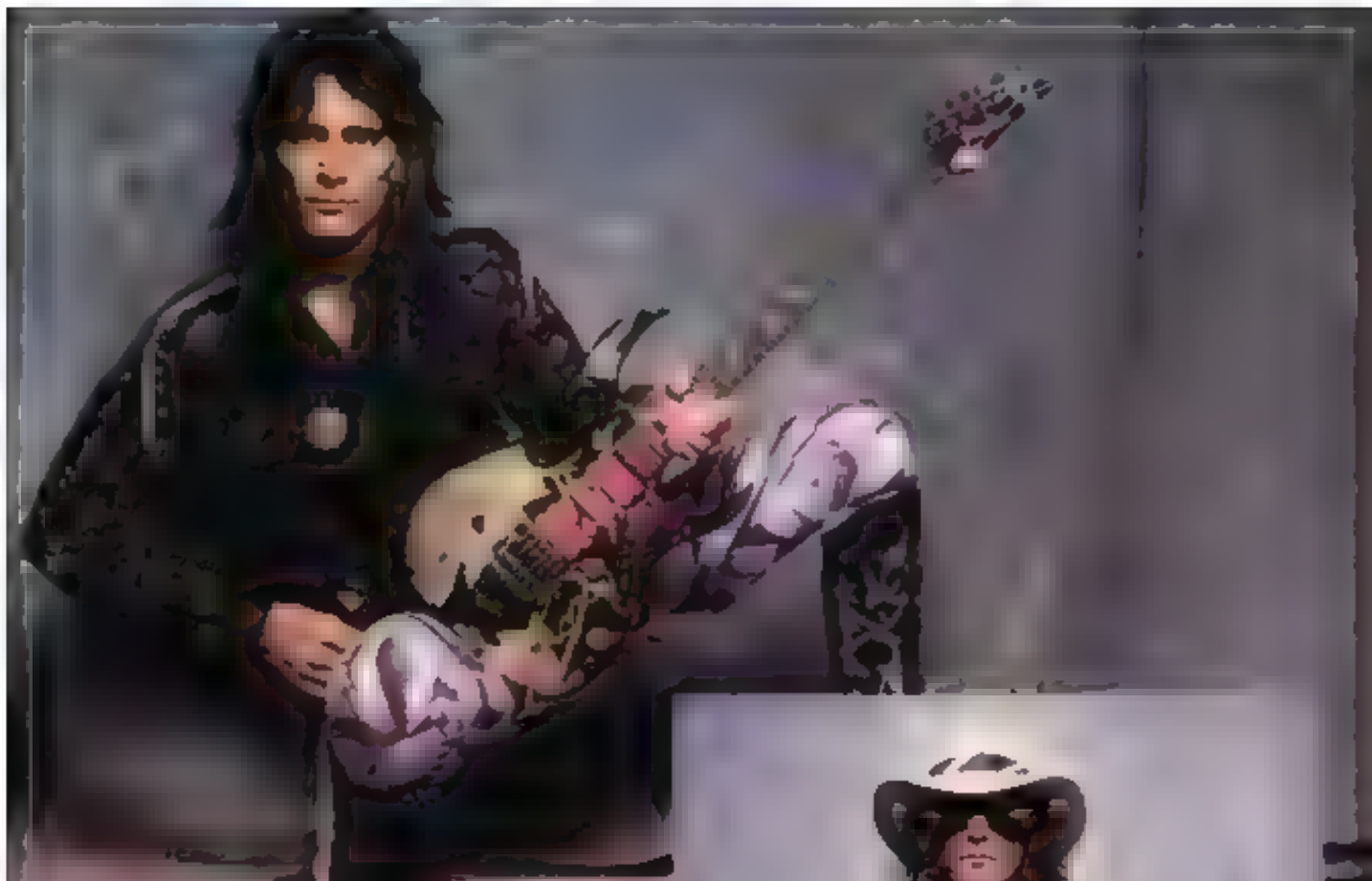
Fourth system of musical notation, including a treble clef staff with notes and rests, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the thirteenth to sixteenth frets.

Fifth system of musical notation, including a treble clef staff with notes and rests, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the seventeenth to twentieth frets.

Sixth system of musical notation, including a treble clef staff with notes and rests, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the twenty-first to twenty-fourth frets.

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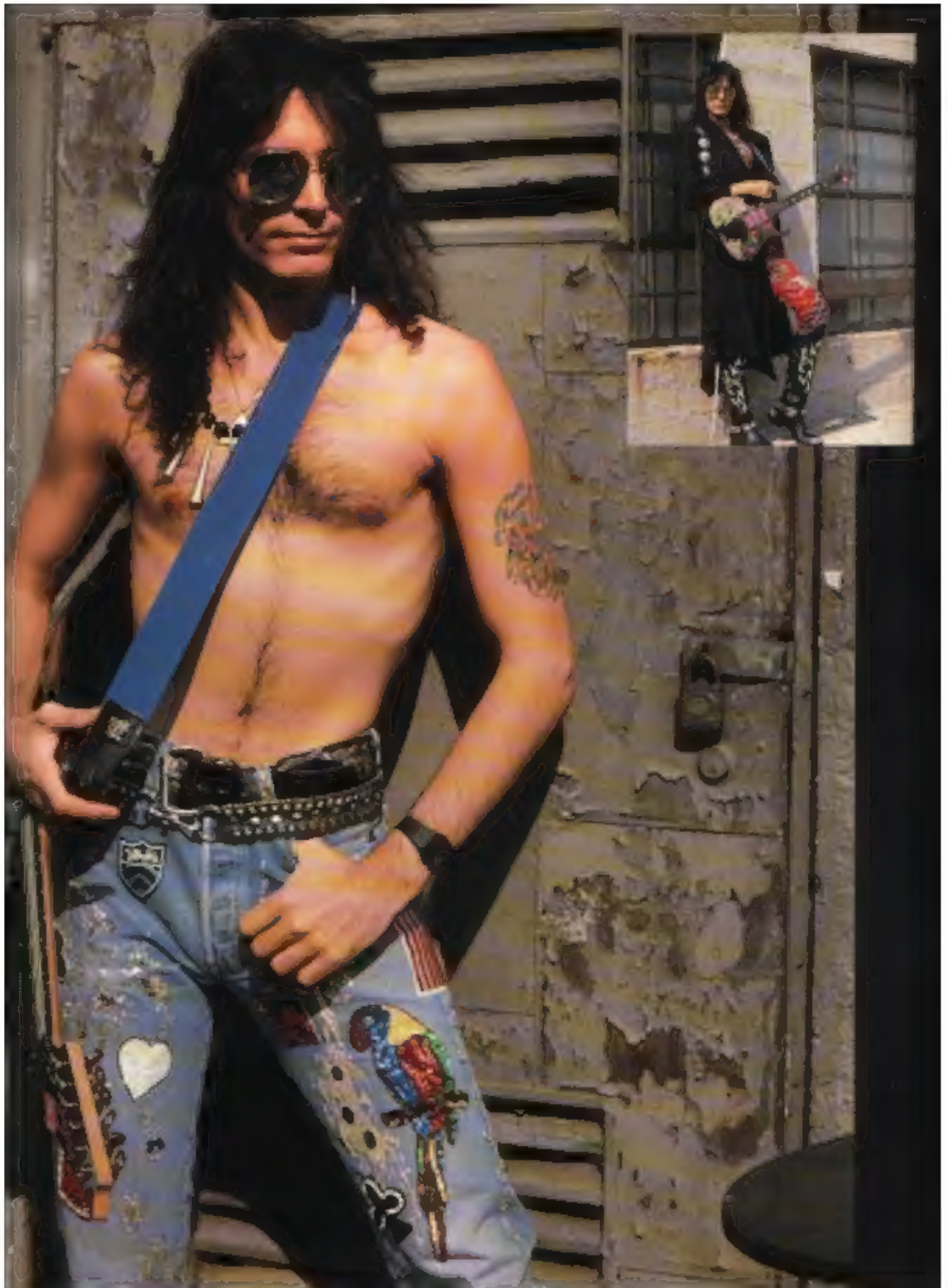






AGNES Moorehead  
IS  
God













from the album *Flex-Able*  
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CALL IT SLEEP

from the album *Flex-Able Leftovers*  
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from the album *Disturbing the Peace*  
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